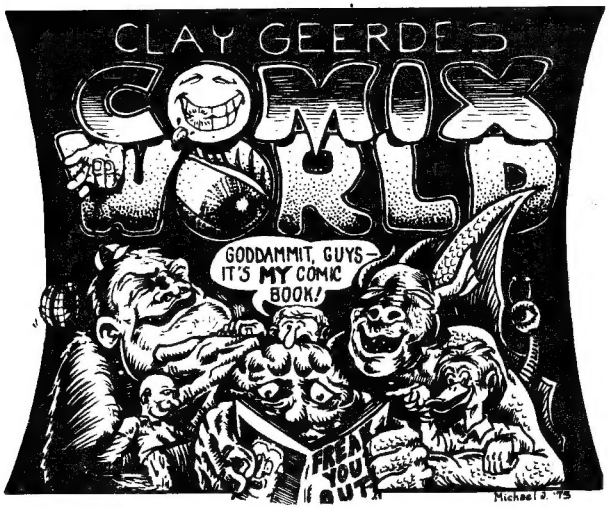


Comix World 23. February, 1975. Copyright Clay Geerdes. All rights reserved. Art copyrights held by individual artists. The logo for this one by Michael J. Becker, who did a couple of RUBBER DUCKS, NET PROFIT, and has a nice page coming up in the 2d BRAIN FANTASY (Last Gasp, P. O. Box 212, Berkeley, Ca. 75¢). . . . We had a right good time on the UC campus, Jan. 18, at the first Comics-In-America Day. Author and long-time comics fan, Dick Lupoff introduced the funnies, and gave us a few insights. Like the argument against the comics by the literati being an argument against mass literacy in general. Dick spoke of the development of the format in the adventure strips and the evolution of the basic theme and characters in the "penny Dreadfuls" or "Dime Novels" that proliferated the U. S. around the turn of the century. The Victorian concept was that literature had to instruct as well as entertain and the pulps were attacked by those critics that even considered them as immoral trash. Not that the melodramatic conflict between good and evil wasn't resolved on the good side, but that the bad guy had too much fun in the process. Today, of course, it's hard to tell the difference between hero and villain, and, not infrequently, the villain might be a lot more interesting. Who identified with the sheriff in Arthur Penn's Bonnie and Clyde? See what I mean? Lupoff introduced First Kingdom artist Jack Katz who showed slides of his art and explained the theory behind his post-atomic epic (See CW 16 for Katz's bio). Katz, who has been in comics for over 30 years, is beginning to get some of the recognition he deserves. He was a guest on Bob Wilkins popular tv show, CREATURE FEATURES, the evening of Jan. 11, and has been interviewed for several articles. The second book of THE FIRST KINGDOM reveals that Jack is gaining control of an inking style like nothing in any other comic in print today. I've heard his work criticized because he does not separate his drawings by panels, but uses a single line, and to those critics, I would argue that this may be more positive than negative. It isn't new. Earlier artists like Swinnerton used it (see the Little Jimmy page reproduced in the Luna Press reprint of Waugh's THE COMICS), but I fail to see the validity of the argument in the first place. The panels are a convention and they were enforced by the syndicates or many artists would have dropped them. Katz designs entire pages and his work is more innovative in execution than many of those artists who like to call their work underground yet never free themselves from the conventional square panel. As of this writing, he has laid out the first third of his third issue. His advice to new artists was to study life and draw from live models, not from photographs. From the anatomy in his work, it is clear that he practices what he preaches. . . . After lunch, Carl Cohen showed a reel of vintage cartoons. Michael Friedrich moderated a panel of Marvel artists which included Jim Starlin (now working on Warlock), Al Weiss (Soloman Kane), Steve (Captain America) Englehart, Tom Orzechowski (who letters for many of the books) and Frank (Doc Strange) Brunner. Berkeley is heavily into Marvel ('s true) and the fans were all present to get signed copies and individual drawings from the artists. . . . Just below is a page of a two-pager by H. Buckinx from Tante Leny Presenteert 17 (from Evart Geradts, Hulshorststr. 269, Den Haag, Holland, and you ought to send $1.25 to cover his postage.). What would you call that style? Nouveau-deco? I know Jim Osborne will love it. Jim did the illos for And-Or's Cocaine, a novel by Pitigrilli which originally came out in 1921. Interested collectors may get a copy for $4.00 (postage paid) from And/Or, 3431 Rincon Annex, San Francisco, Ca 94119. . . . Seen THE FUNNY PAPERS (P. O. Box 767, Port Washington New York 11050)? It's a new 60¢ all-color tabloid funnypaper and has pages by Crumb, Trina, Richards, and Larry Todd. First issue also has a beautiful LITTLE NEMO page and a SMOKEY STOVER half-pager. . . Collectors, you'll need the complete Dave Geary--BRIDGE CITY BEER COMIX 1, 2, and 3, NATURE COMIX 1 and 2, GOPHER, and his newest: FLESHAPOIDS FROM EARTH. All 50¢ except Earth (75¢) and add postage. Dave Geary, 701 7th Av North, Saskatoon, Saskatchewan.

A Surprise From JAY LYNCH In February 1975

COMIX WORLD is an information newsletter read by every major artist, dealer and publisher.

A Subscription is $3.00 for 12 issues.

A complete set of back issues is $3.00. This includes the first 20 newsletters.

CLAY GEERDES
915 INDIAN ROCK ROAD
BERKELEY, CA 94707

HOT STUFF: For the serious student of American Humor, a newsletter of the same name. Two for a buck from M. Thomas Inge, Department of English, Virginia Commonwealth U, Richmond, Va. 23284. Inge is a comic historian like yours truly and his reviews often appear in Menomonee Falls Gazette. The letter covers comics, strips, and a lot of other relevent pubs re comic art and folk humor. In the current ish, "Don't Women have a sense of comedy they can call their own?" by Sharon Weinstein. She seems to have forgotten all about Mae West and Marty Links and numerous other funny femmes this writer recalls. . . . WIMMEN'S COMIX #4 is out and waiting for your sweaty six bits & I keep hearing rumors that there will be a second TITS 'N CLITS--does this mean that ye heat is off in Laguna Beach? . . . Three units worth of comics from that famous unknown artist, Doug Hansen, if you're around Fresno State College cum Feb 3 '75. It's in AG 109, and I once taught a seminar in Am Lit in that room so I can recommend it. If you live in Alabama, relax, it's only a 3,000 mile commute. Monday nights 7-10. You collectors who keep asking me about FRESNO FUNNIES #1, Doug did it, so now you know and you can ask him. As of now, he's on Page 6 of "Madcap Maritime Mammals." . . BOOKLEGGER MAG #6 ($8 for $6 issues/555-29th St., San Francisco, Ca 94131) has a nice run-down on wimmen's comix, "Mind Candy for the Ms's," by Mary McKenney. The pub is oriented for library-working folks. . . Most incredibly extensive bibliographies of underground artists like Crumb, Green, Griffith, Wilson, are done by Phil Rubin, who sent me copies. He's a collector & might swap one for what you've got. Write him care of COMIX WORLD & I'll forward your letter. . . . Got any early ug comix or tabloids or memorabilia to sell? Send your list & prices to COMIX WORLD. . . 2d issue of Roger May's dadazine, Vibratory Provincial News is out. 50¢. 315 Judah, S. F., Ca 94122. . . . I'm corrected--NEW PALTZ 2 (flip side of AMAZING ADULT FANTASIES) is 90¢ pp from Moods Publishing Empire, 245 W. 99th St., Manhattan, N. Y. 10025. . . "The gal on the cover of MANHUNT #2 is a real woman and not just another hippie chick," says Gary Arlington. Now, I wonder what he meant by that? . . . Fleshopoid Dave Geary flew into the comic mecca from Saskatoon & got his mind blown by all the jazz clubs.

Richard Harkness will be teaching a course in the principles of animation production at U.C. Extension, San Francisco. The course costs $75.00 and starts on February 24. Apply to the U.C. Extension. 55 LAGUNA ST.

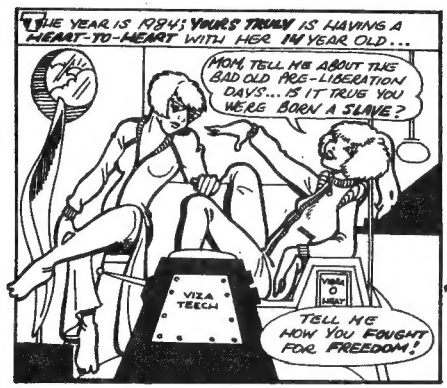
The Harvard Journal of Pictorial Fiction

"...some of the most scholarly, well-written articles on comics and related areas I have seen anywhere."

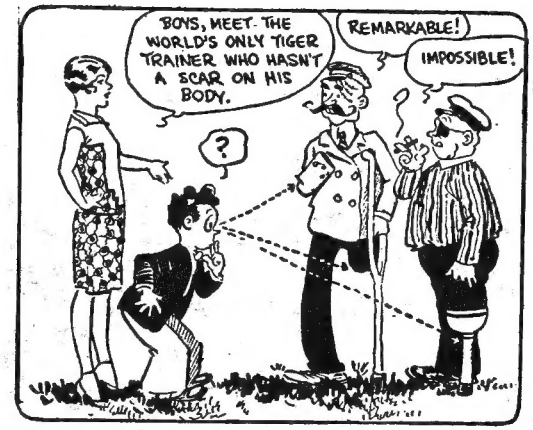
The Winter, '7 issue features an interview with 'the Michelangelo of comics', Burne Hogarth...plus cartoonist Paul Szep, two Disney artists, Expressionism in film.

Please send $2 to: HJPF, Box 21, Memorial Hall, Harvard University, Cambridge, Mass. 02138.

COMING ATTRACTIONS: Next Comix World sponsored show is an evening of Science Fiction readings featuring Poul Anderson, Robert Silverberg, and Fritz Leiber at UC Berkeley in Pauley Ballroom, Friday, February 7, '75 at 8 P:M. . . . Jeff Kipper reminds me that there will be a Cartoonist's Workshop at Western Washington State College on Feb. 22 & 23. Bobby London and Shary Flenniken'll be there. Info from R. Urso, Art Dept. Westem Wash. State College in Bellingham, Wash. 98225.

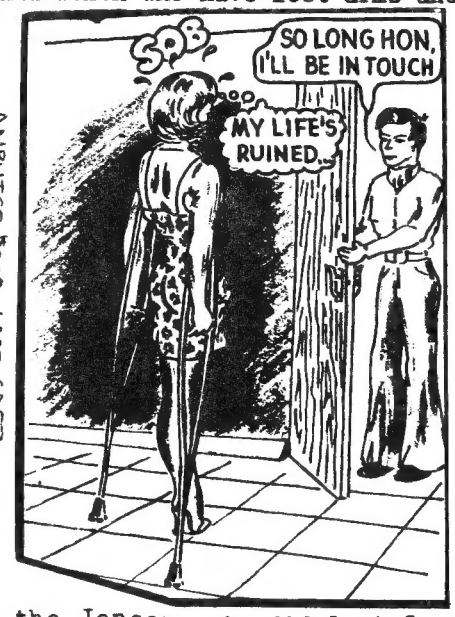

THE YEAR IS 1984; YOURS TRULY IS HAVING A HEART-TO-HEART WITH HER 14 YEAR OLD...
MOM, TELL ME ABOUT THE BAD OLD PRE-LIBERATION DAYS... IS IT TRUE YOU WERE BORN A SLAVE?
VIZA TEECH
TELL ME HOW YOU FOUGHT FOR FREEDOM!

Preview shot to your left is from The Dread Platform Shoe Addiction of 1974, a lovely two-pager by Trina, which appears in WIMMEN'S 4 (More on this one in CW 24. Trina's adventure strip Baby Grand is running in The Funny Papers, and you hard-core fans may want to check out her Panthea in COMIX BOOK... "Food," two pages by Fred "Meef" Schrier appear in New Age of Planetary Culture. 75¢ from 145 Portland St., Cambridge, Mass 02139. . . Richard Corben will do a new cover for Last Gasp's forthcoming anthology of SLOW DEATH. . . . I thought Ronald Rabbit got killed by his creator, John Pound, in DEATH RATTLE 1? Do bunnies come back from the grave as funny barbarians? . . . Writes Kipper: "Comix World is reading more like a wake for ugs than a news-zine about them." Well, it's 1975, and the sixties are long gone, and a lot of us would like to see some good head comix again, but that's over. What we have now is big companies in the East buying ug art for mags like COMIX BOOK & COMIX INT'L and APPLE PIE. Ug artists are all moving in different directions. . . Print Mint's doing a new mag, but it's SECRET for now. 2-1-75



-from a WASH TUBBS daily strip, 1927. The Campbell/Ivey collection of early Roy Crane is available from Luna Press, Box 1049, Brooklyn, N. Y. 11202. $6.

Few contemporary readers realize the extent of repression brought about by the adoption of the Comics Code Authority on October 26, 1954. Not only couldn't the TUBBS panel above not have been printed under the code, but one couldn't even refer to amputees like those depicted. C-2 of the General Standards reads "Special precautions to avoid references to physical afflictions or deformities shall be taken." That dictum makes Pegleg Pete an outlaw for real. So what's wrong with that rule, someone asks. Nothing, until you realize there are a lot of readers out there who are not whole folks, but who are men and women who have lost arms and legs



like the Jensens who did Last-Gasp's AMPUTEE LOVE. shouldn't these folks (VE A RIGHT TO COMICS ABOUT THEMSELVES?